

TRANSFORMATION FORM OF FOLKTALE TO BE CREATIVE WRITING AS CAPITAL FORMATION OF NATIONAL CHARACTER

ABSTRACT

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The character formation of learners in Indonesia should be inherent with the values of locality that are found throughout the country. The requirement is aimed not to alienate learners in Indonesia with the values of the culture character of its own nation. Governments and all levels of Indonesian society should work hand in hand to keep students closer in Indonesia with their local cultural values. This paper is a small part of the results of research related to the provision of literacy programs in the School Literacy Movement (GLS) derived from the classic stories of the Indonesian nation. Indonesia has a wealth of repertoire of abundant classical stories and still not well documented, let alone documented in the form of story books that can support the source of GLS for learners in Indonesia.

The research was conducted in the context of providing literacy resources in the School Literacy Movement (GLS). The source of literacy comes from the classical stories of the Indonesian nation. Indonesia has a wealth of classical abundance of classical treasures and is still not well documented, even transforming it into the form of story books that can be used to support the GLS program for learners in Indonesia. The main problem in implementing GLS is the lack of good and proper reading sources in the school's library. Though the availability of the books is a necessity. Especially, the books of the literary genre are sourced from folktale in Indonesia. The rewriting of folktale into a creative work is a manifestation of transformational acts in the literary world. This paper is the result of research conducted in order to document the folktale of nuanced localities in the middle of the ethnic community in Indonesia, especially the Minangkabau ethnic group in West Sumatra, and then rewrote it into the creative work of prose nuance.

Keywords: folktale, literacy, national character.

1. Introduction

Folktale has a valuable mandate in the formation of the character and identity of Indonesia's young generation. Folktale is abundant and still live in every ethnic group in the archipelago. However, many young people who have no idea with the folktale of Indonesia. They are more familiar with stories from abroad than the original story of his own people. This fact can certainly be a big problem in the future that is the distance of the young generation of Indonesia from its own traditions. This paper discusses the strategy of saving the young generation of Indonesia from its alienation to the repertoire of folktale belonging to its own people.

The tribe of the Minangkabau nation in West Sumatra is one of the groups of society that have the abundance of folktale. Various remote areas in Minangkabau rich with various kinds of classical stories that contain high pedagogic value. During this time, the folktale is only a wealth of memories of the elders and developed orally in the community. Whereas behind the classic stories contained in the folktale is stored value of the nation's character formation is very needed today. Several studies on Minangkabau folktale have been done by many people, three of which were conducted by Purwanto (2010); Rosa (2012); and Mayeni et al (2013). Two of the three studies conducted documentation along with structural analysis and function of Minangkabau folktale, and the other studied the use of the euphemistic style in Minangkabau folktale written by A.A Navis. None of these studies resulted in a publication out of the folktale they studied. Therefore, an action is needed to publish the folktale to the young generation of Indonesia, as discussed in this paper.

Documenting the wealth of Minangkabau folktale is an important and urgent act to do. Similar action is also important for other folktales in the archipelago. There are tens or even hundreds of folktale still scattered orally in the community. The process of telling is not going well and linear. His position has been replaced by the presence of imported stories, even films from abroad that are not in accordance with the patterns and behavior of the Indonesian nation. So it is not surprising when we are currently witnessing the behavior of Indonesia's young generation is not in harmony with the values of Indonesian culture. It is time to care about the action of salvation and documentation of this folktale of the archipelago. Because, folktale is high educational value and contains local wisdom values for the nation's character formers, especially the young generation of Indonesia. That concern should be categorized into an action to inherit the folktale well and correctly. Good and right action must be in line with the interests of the younger generation itself. The transformation

of folktale into a new form, a literary, aesthetic, popular, and educative work is a wise choice that can be done, as discussed in this paper.

2. Research Methods

The research data was collected by using the method and technique of folktale research. The folktale objects collected are those which are exoteric, that is the general nature, where everyone can understand it, and is profane. The type of folklor object selected in this study is folktale. Minangkabau folktale was collected through audio recording actions over a period of two months. There are three research locations that are set namely Solok district, Dharmasraya, and Pasaman. In those three locations, several informants were appointed. Constraints are found when the selected informant is not wholly able to tell the folktale that is being collected. Many informants know only a piece of the story of a folktale. An informant can not always tell a complete and complete folktale. The incompleteness of the story of an informant was perfected by another informant who then searched again at the research site. A complete and complete folktale was gathered from more informants in the field.

Data collection in these three locations has fifteen folktales (Rosa, 2016). The results of the fifteenth-century audio recording are transcribed one by one and written on the data card. After that done transliteration stage into Indonesia Language. The results of the folktale transliteration become a source of inspiration for researchers to write it back into a prose story by utilizing literature writing techniques. This paper deals only with three folktale selected to be processed into literary works. The three folktale are "Legend Rawa Manisan", "Legend of Bujang Lenguang Bujang Pemburu", and "The Origin of Batu Gajah in Baringin Town". These three pieces of folktale are processed into literary works in the form of prose. Preparations of folktale that has been in the form of prose then published into literature book literature reading. This literary literature can enrich the collection of school libraries, especially the Elementary School in West Sumatra. The activity of writing and republishing this folktale is done in order to support the School Literacy Movement being programmed by the Government of Indonesia through the Ministry of Education and Culture.

3. Discussion

3.1. The Legend of Rawa Manisan

Three Minangkabau folktale which has been transliterated into Indonesia Language shows how educational values contained in the story are important to be socialized to the

younger generation. Teachings of compassion and obedience to parents are the basic values and urgent in the formation of the character of the younger generation. The Legend of Rawa Manisan tells the story of a girl who is overly pampered by a mother. Excessive pampering makes the girl often misplaced and wrongly talked to her mother. In fact, sometimes often treat his mother as a servant for her. The excessive pity and excessive attitude of a mother has worsened the notion of a girl. The girl turned into a son who likes to rule his mother. In fact, not infrequently have a sense of inferiority to his mother who is too patient to serve him. Finally, one day the patience of a mother was limited. When a mother's limit of patience is surpassed by her daughter, the sanctions of the Almighty are transformed into disastrous for the girl.

The simple story of the original story entitled "Legend Rawa Manisan" is then processed into a creative work in the form of literary works. Creativity is done using the technique of writing a literary work. Simple story is very short and limited in number of characters, then developed with some techniques of prose writing. The first action taken is to change the point of view. Stories of origin narrated narratively by a narrator, then changed by narration by two narrators in two different places and at different times. The original story entitled "Legend Rawa Manisan" does not tell the background of place and time is clear and concrete. The ambiguity of the time setting and place was changed in the work of its derivative prose. The development of number of characters and character figures is also done. The origin of the story that only two people developed into seven people. Changes are also made to the title of the story. A new title is used to replace the old title.

New literary works born from the original story titled legend "Rawa Manisan" was changed the title to "Rawa Manisan The Drown Princess". The story of legend which was originally only short and concise, finally born into a new story that is packed in thirty five pages. This new form of Rawa Manisan legend comes with a more interesting storytelling and is delivered in a stylish language. Stylish language is obtained by synthesizing and maximizing the stylistic principles of literary language. Along with the use of beautiful language, inserted messages and messages that are educative. The message about the doctrine of obedience and courtesy of the child to the parents becomes an important mandate embedded through the story "Rawa Manisan The Drown Princess". The use of creativity techniques like this is suspected to be a reading material that attracts the interest of reading the younger generation, especially elementary school students

3.2 The Legend of Bujang Lenguang Bujang Pemburu

The second story entitled "Legend of Bujang Lenguang Bujang Pemburu" is processed into a new literary work using the principle of literary development as has been done to the legend story "Rawa Manisan". "The Legend of Bujang Lenguang Bujang Pemburu" is a classic story obtained from a community group in Lembah Gumanti sub-district, in Solok district. This story develops in the midst of society as a tale of unseen nuances. The wonder is due to the existence of a stone that can arise and disappear unexpectedly by human reason. The stone is told similar to the man who was in a standing position and holding a stick. The informant tells us that the stone is the result of a curse against a lawless child to his mother. The child's disobedience to his mother happened because the boy beat his mother who was praying. The action is done by the child because he can not wait for his mother to wrap the rice that will be taken to hunt to the forest. Though his mother did not allow him to go hunting into the forest because the child is still small. However, his mother's ban was never ignored by the child. Even the boy still forced his mother to wrap the rice that will be taken as a provision to go hunting into the forest. The son who is the only son in a poor family can not wait for his mother to finish praying. Finally, he did a dishonorable act of hitting his biological mother. Then he went off into the jungle to join the adult hunters who were running into the jungle. In the middle of the forest, he got lost and did not know the way home. When the sanctions of his iniquity are shown by Almighty God. He gradually can not move from the position of the establishment. Then it was told that the boy turned into a big stone and his hand was holding a stick.

Simple story rich message is then processed with the use of literature writing techniques genre prose. The original title is changed to "Single Bengang Lujuang Pemburu", without using the word legend. Development of number of characters is also done. Original character who only have three people, namely the character Mother, Father, Bujang, and Hunter, then added to more. The technique of point of view is also changed. The story of Bujang Lenguang on his story is narrated by a narrator who works as a forest wood searcher. He became a key witness to the process of disappearing and the emergence of the supernatural stone. His testimony was told to a group of children playing in a war on the edge of a forest in a village. A child looking for a hiding place at the edge of the forest, suddenly startled when he saw a large rock very similar to human posture. At the same time a grandfather of forests emerged. Then the grandfather told the group of children. Finally, the grandfather became the narrator about the story of Bujang Lenguang Bujang Pemburu

Development and creativity by changing the different point of view of the origin story produce a different story effect from a similar story. Viewpoint is one aspect in literary

facts. The use of point of view is very important in writing a story. The point of view may also mean the way the mind or the author's way of thinking is woven into the story he wrote (Hudson in Sudjiman 1992: 75). The point of view technique used for the development of the "Bujang Lenguang Bujang Pemburu" story is the technique of the point of view of the subordinate (author observant). In this technique, the authors make observations and then recount their observations of the characters observed in the narrative. In this technique, the author uses the third person pronoun. The technique of narration is also used in the processing of folktale. The function as a narrator is assigned to the forest wood searcher. A group of children playing in the war at the edge of the forest hear the story of Bujang Lenguang Bujang Pemburu from the forest timberman. The use of backward tracking techniques in rewriting folktale clearly requires the skills and special skills of a story writer. The literary arts talent of a writer can not be denied to exist. As a result, the story of Bujang Lenguang Bujang Pemburu written on the prose story as a derivative varies from the original story of the legend. However, the main theme is still maintained its linearity, although the addition of minor themes as enrichment of the story of its derivatives. This is a creativity intended to attract readers, especially children's readers.

3.3 The Legend of the Origin of the Stone of Elephants

Things are not much different is also done on the third folktale, entitled "The Origin of Batu Gajah Baringin City. The first act done as a creativity to rewrite folktale is the replacement of the title of the story. The original title was changed to a new title that more appeals and tastes of children's readers, namely "Nurmala and a White Elephant". The story "Nurmala and a White Elephant" is told by using the first person's point of view technique. The use of acceleration techniques is deemed suitable to further exploit the experiences and events after the events faced by Nurmala since his father died. Nurmala figures are positioned as storytellers who are in the story. He refers to himself using the word "I". The use of techniques of involvement in developing the story of "Nurmala and a White Elephant" is intended to build an atmosphere of intimacy with the readers of children who will consume this folktale. Readers are invited to be directly involved with the problems or events that Nurmala is facing in living his life in the world. The sad story and tragedy faced by Nurmala throughout his life, feels more touching when told by using the technique of viewing angles of participation.

Other creativity is also done to increase the number of perpetrators in the story derivatives. The perpetrator of the original story is only five people, plus to nine. Background

of the place and time is not clear in the origin story, then made the name of the area where the event occurred. The act of naming this place is still fictitious nuance, which occurs in an area whose name is just called when the location is not traceable. This fictitious and imaginative principle is preserved given that the folktale is anonymous and belongs to a collective society. In addition, the channeling technique is also changed from the linear and flat, converted into flash back and wavy (up and down).

Finally, the legend of "The Origin of the Stone of Elephants in Baringin City" which impressed ancient, monotonous and uninteresting successfully transformed into a prose story titled "Nurmala and a White Elephant". This new story is more featuring the taste of the present, varied, and ngepop. Literary works written in such a style, will certainly arouse the passion of the younger generation to read it, especially elementary school students. In addition, this prose book is written on a page decorated with pictorial sketches that represent some of the characters and events in the story. The success was achieved because it has the ability to write prose by researchers.

4. Conclusions

The strategy of inheriting the folktale of the archipelago - especially Minangkabau - to the younger generation can be done by processing the folktale back into an interesting prose work. Research on folktale should not only stop at the stage of documentation and content analysis only. The results of that research should be utilized by the wider circle, especially in the effort of character formation of the Indonesian nation. Therefore, it is necessary and important to have an intelligent talent from a folktale researcher, especially the talent and skill of writing literature.

Literary works originating from folktale can be a source of reading that will enrich the collection of school libraries. Collection of good and quality school library will certainly be able to develop interest in reading students. Students and students who are diligent and fond of reading will certainly be the hope buds of the nation that smart, character, and identity in accordance with the noble values of Indonesian culture, as designed through the School Literacy Movement program.

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